



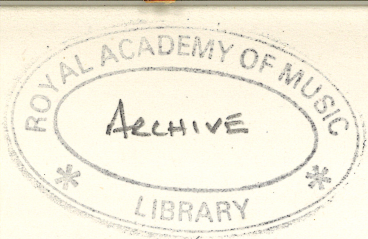
THE  
ROYAL ACADEMY  
of  
MUSIC  
MAGAZINE

THE RIVER PRESS  
SALISBURY  
WILTS

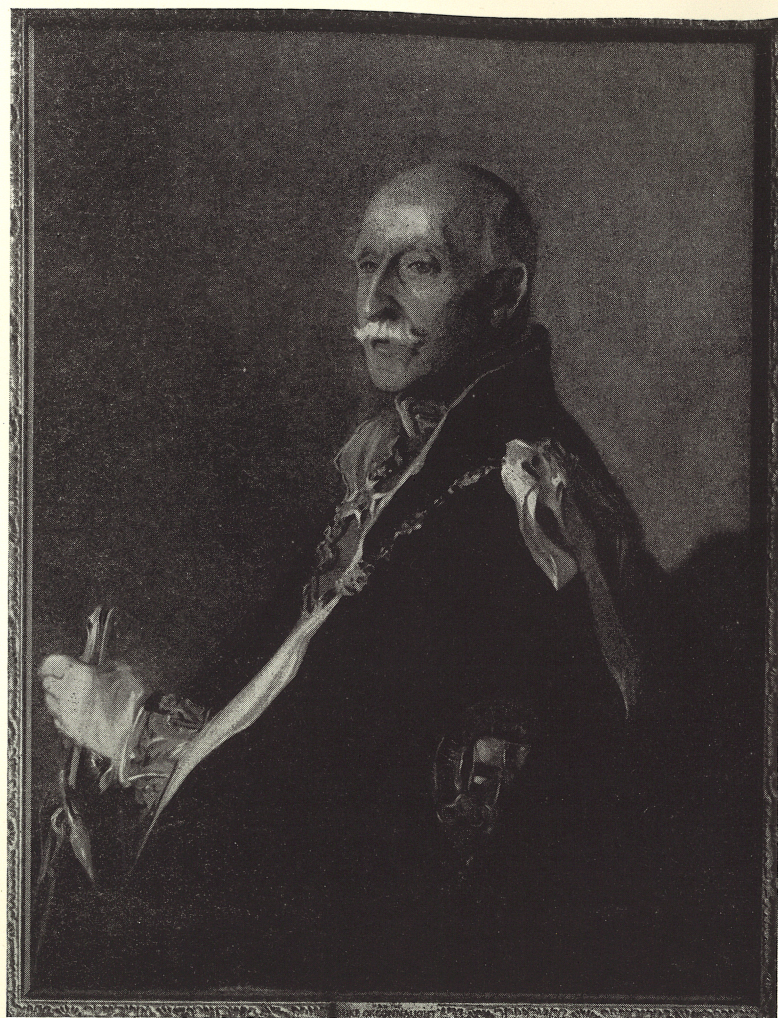
No. 114

July 1939









H.R.H. The Duke of Connaught and Strathearn K.G.  
President of The Royal Academy of Music

# THE R. A. M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 114

July 1939



ROYAL ACADEMY OF MUSIC  
YORK GATE, MARYLEBONE ROAD  
LONDON N.W.1.

## Contents

<i>Portrait of H.R.H. The Duke of Connaught...</i>	<i>Frontispiece</i>
<i>H.R.H. The Duke of Connaught and Strathearn,</i>	<i>K.G.</i>
<i>Review Week</i> ... ..	45
<i>Literature and Music in Shakespeare's Day (contd.)</i>	46
<i>by Prof. C. Sisson</i> ... ..	47
<i>The Academy Alphabet (contd.) by H. Farjeon</i>	51
<i>Concerts</i> ... ..	54, 56, 57
<i>R.C.O. Reception</i> ... ..	55
<i>The Governing Bodies, R.A.M. Distinctions</i> ...	58
<i>In Memoriam</i> ... ..	60
<i>New Music Society, Drama</i> ... ..	62
<i>Recent Awards</i> ... ..	63
R.A.M. Club	
<i>Musical Societies III.</i>	
<i>The Inc. Society of Musicians</i>	
<i>by Frank Eames</i> ... ..	66
<i>Social Meetings</i> ... ..	68
<i>Some Jubilee Reflections, by T. B. Knott</i>	69
<i>The Club Room, Students' Branch</i> ...	72
<i>Notes About Members</i> ... ..	73
<i>New Publications</i> ... ..	75



## H.R.H. The Duke of Connaught and Strathearn, K.G.

### President of the R.A.M.

THE FRONTISPIECE to this number of the *R.A.M. Magazine* is reproduced from the portrait in oils now hanging in the corridor at the Academy. The picture is by Mr. Louis Ginnett after the original by de Laszlo which is in the possession of the Royal Society of Arts. H.R.H. the Duke of Connaught himself graciously wrote to the Royal Society to request the necessary permission for the copy to be made, and the cost was defrayed by a friend of the Principal's who desires to remain anonymous. Mr. Louis Ginnett is a specialist in copying the portraits of de Laszlo, whose pupil he was. This portrait of the Duke of Connaught is one of the latest, if not the last, the painter did.

The advancing years of our Royal President have rendered his visits to the Academy less frequent than was the case formerly, but his continued good will and interest in our doings have been evidenced by messages which he has sent on several occasions recently. At the Distribution of Prizes last July the Principal read the following telegram "So much appreciate kindly message from Royal Academy of Music. I deeply regret being unable to be with you. Arthur, President." And on May 2 last, His Royal Highness's 89th birthday, in response to loyal and respectful greetings and congratulations, Dr. Marchant received the message "Most grateful for your kind telegram. Please express to the Governing Bodies, Professors and Students my warm appreciation of their very kind congratulations on my birthday. Arthur." It is now 38 years since the Duke honoured us by accepting the office of President, and it is the earnest hope of everyone connected with the institution that his beneficent influence may still long continue.

What the encouragement and active support of the reigning houses of this country have meant to the arts and to music in particular is not to be stated briefly. We are perhaps realising now the effect of such help in Tudor times. The Patent which Queen Elizabeth granted to Tallis and Byrd in 1575, for example, securing to them the monopoly for printing music for 21 years, may have had results not fully appreciated until our own generation. Pelham Humfrey, in the Restoration period, sent by his royal master to study with Lully and returning as Pepys said "a regular Mounseer," exerted through his contemporaries and successors in office an influence still apparent in our music. Hadow said of him that he might have revolutionised music in England if he had not died at the early age of 27. Indeed, many of the greatest



names in the musical progress of England are to be found in the records of the Royal Chapels and in the service of their sovereigns.

And in our own day many of our musical, educational and benevolent associations owe much of their stability and dignity to the care and solicitude shown by their royal patrons for the objects of their endeavours. Long may we enjoy such privilege and support !

### Review Week, Lent Term, 1939

Although the regular occurrence of Elements Examinations curtails somewhat the time available for lectures during the last week of Lent Term, there was an abundance of helpful and attractive discourse during the period March 28-31, and the R.A.M. was again fortunate in the assistance given by so many specialists eminent in their own departments of art and practice. Upon the practical and performing side of music Mr. Rowsby Woof (*Tone-production in stringed instruments*); Mr. Egon Petri (*The principles of Piano-forte practice*); and Mr. Frederick Keel (*The aesthetic side of singing*); not only spoke in a way helpful to students of those particular subjects but also had much to say of general value to musicians. Mr. B. J. Dale (*Beethoven*)\*; and Sir Denison Ross (*Translations, with special reference to musical works*) presented subjects of wide interest and importance and their treatment had the individuality that compels attention. Sir Edward Bairstow is known to everybody in his more public capacities, but in speaking of *Forty-five years' experience as a Teacher* he showed us another side of his work in a way most helpful to those being initiated into the profession of music. *The Story of Mrs. Siddons*, told by Miss Esmé Beringer and *A programme of Music by Nicholas Medtner* including his new Violin Sonata, played by Mr. Arthur Catterall and the Composer, completed a scheme which had variety and attractiveness for all.

\*Mr. Dale's lecture on *Beethoven* will be published in condensed form in the November issue of *R.A.M. Magazine*.

### Wind-Instrument Chamber Music

The Principal lectured on Wind-Instrument Chamber Music at the Royal Institution of Great Britain on Friday March 24th. Gareth Morris (Flute) Leonard Brain (Oboe) Alwyn Kell (Clarinet) Dennis Brain (Horn) and Mary Hunt (Bassoon) assisted with demonstrations and illustrated by playing *Passacaglia* Barthé, *Scherzo* Charles Stainer, *Pastorale* Pierné, and *Canon* Jadassohn. The lecture concluded with a performance of Mozart's *Quintet in E flat* with Denis Matthews at the piano.

## Literature and Music in Shakespeare's Day

(Continued)

by Professor Charles Sisson

So music and literature were closely allied arts in Shakespeare's day. Both were wide-spread in popular favour. And both were founded on high standards of formal excellence, scholarship and craftsmanship. Nor did these qualities freeze the arts into rigidity or take away spontaneity. The eighteenth century may show music and poetry alike wherein the freely patterned rhythmic flow of much Elizabethan music and poetry is impossible. Nor is this inconsistent with what I have been saying up to now. Such freedom is the fruit of the highest degree of practised skill, whether of singer or of instrumentalist. It is clear that men were practised in improvising parts in polyphonic singing or in the similar use of instruments. It is my belief that a song sung in one of Shakespeare's plays on the stage would be sung to such an improvised, skilled accompaniment, whether on the lute or by a group of wood-wind.

Thanks to the kindness of your Principal and your Warden I am able to present an illustration, not of the improvised orchestral accompaniment, but of the free patterned rhythm of a song from an Elizabethan play. I found the words and the music of the song in the actual manuscript prompt-copy of an Elizabethan play, *The Bugbears*. It has never been published, and it will have today its first performance for over three hundred years.

It seemed to me that the fitting place for the rebirth of this most charming song—*Sighs for Iphigenia*—was the Royal Academy of Music.

(Illustration : Miss Alison Reid and Mr. C. H. Trevor).

I have said much about the technical skill of Elizabethan music. But we should be wrong to think of that music, as of their poetry and drama, as being unexpressive of the emotions and the imagination of the people. Music and poetry, to take an obvious example, were necessary to the expression of the passion of love. An Elizabethan satirist tells us of the boorish Cimon who, being desirous of becoming acceptable to the beauteous Iphigenia—whom we have just heard celebrated in song—began 'to learn to sing and dance and play on instruments', and how lovers turn of necessity to writing epigrams, sonnets, elegies, and madrigals, as well as to thoughts of more careful dress; the lover smugs up himself, pulls up his cloak, now fallen about his shoulders, ties his garters, his points, sets his band, his cuffs, slicks his hair, twirls his beard.

As for girls, art serves their turn, and is then forgotten; we see this daily verified in our young women and wives, they that being maids took so much



pains to sing, dance, play and with so much cost and charge to their parents, to get those graceful qualities, now being married, will scarce touch an instrument, they care not for it. (Burton. *Anatomy of Melancholy*, III. ii., iii., i.)

But a more striking example of the literary expression of the power and significance of music may be found, of all unlikely places, in a great theological treatise, Hooker's *Laws of Ecclesiastical Polity*;

Touching musical Harmony, whether by Instrument or by Voice, . . . such is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the Soul itself by nature is, or hath in it, harmony.

'Such harmony is in immortal souls', said Lorenzo in *The Merchant of Venice*, in his long rhapsody upon 'the sweet power of music'. 'I am never merry when I hear sweet music', Jessica replies, in a phrase which makes us realise something of the subtlety and significance of music in its function among Elizabethans, in their literature, and in particular upon their stage. Hooker goes on:

The reason hereof is an admirable facility which music hath to express and represent to the mind, more inwardly than any other sensible mean, the very standing, rising and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject.

And he argues how music not only can create its own ecstasies, but can open the mind to a fuller and deeper appreciation of thoughts and feelings in those grosser and heavier minds whom bare words do not easily move, in what he calls 'dry and tough hearts'.

This then is the two-fold function of music in Elizabethan eyes, to add to the delight of the connoisseur in an elegant art and craft, and the appreciation of exquisite form.

This is the function of word-music in poetry and prose, in the splendid heroic music of Marlowe, or the sonorous adagio of Sir Thomas Browne's prose. None but a nation of music-lovers could have written Elizabethan literature.

So also in the more direct connection of music with the stage. Here we have a reasonably close parallel to the opera, on the one hand. The emotion of the characters and the atmosphere rises to a climax of words and thought, seeking expression in song and music, from Mariana's 'Take oh take those lips away' to Desdemona's Willow Song or to Ophelia's sad, mad, crazy snatches. On the other hand we find the anticipation of a recent modern technique used in broadcasting a Scrap-book or an Armistice Day programme or the like, in which music is used to create and intensify atmosphere for the proper reception of literature. *Twelfth Night* opens with music which sets the emotional

stage for Orsino. In *As You Like It* the Forest of Arden comes to life in songs like 'Blow, blow, thou winter wind' or in such a musical interlude as the hunting-scene which some critics have dismissed as unnecessary noise for the groundlings.

Shakespeare would have been entirely at home on the programme staff of the British Broadcasting House. So would Ben Jonson, though he would not have been so popular among his fellows there. His Masques are beautiful examples of a scholarly and skilful producer marrying poetry and music with a complete understanding of both arts. The speaking human voice, in all its varieties, the music of instruments and of voices, are his material; and some of them would broadcast admirably, e.g. *The Barriers*. In general, the more I think about Elizabethan literature and music, the more I realise how the B.B.C. and its programmes, so much criticised, reflect the varied interests not only of the English people of today, but of those of Shakespeare's day too, as we may well judge from Elizabethan literature and life. The problem of the B.B.C. was very similar to that of the Elizabethan stage and of Shakespeare.

I would not say that words and music were always immortally married, or even suitably married. There were incongruous alliances among the Elizabethans. There is an anthology of lyric poems called *A Handful of Pleasant Delights*, in which I find the following oddities:

A proper Sonet wherein the Lover dolefully sheweth his grief to his Lady, and requireth Pity. (Sung) to the tune of *Row well ye Mariners*.

or

The joy of Virginitie, sung to the tune of *The Gods of Love*.

or

I smile to see how you devise, to any pleasant tune.

And we may recall how during the life of that great master Palestrina, in some Italian churches at least, holy hymns were sung 'to any pleasant tune', often to any popular current tune, some extremely secular. Scandal was often caused when the majority of the choir broke out into the words of the song too, which were often either comic or improper, or both.

The theme is inexhaustible, but my audience is not. I will conclude with two thoughts arising out of all these considerations.

First, I have sometimes been troubled by the arrangements made for music in our Universities. It is segregated into a separate Faculty of Music, in isolation from the other liberal Arts, as if it were merely a vocational and professional skill like Medicine or Law, or as if musical scholarship were sufficient to itself. This seems to me to be a grave understatement of the true function of the highest musical education. The ancient Greeks knew



better ; the Elizabethans knew better. Music is an art, a skill, a branch of learning, part of what ought to be the general equipment of any humane society. Music and literature, in particular, are complementary to one another, in this age as in all ages. I desire to see music recognised and practised as the art, in the Elizabethan sense, of the scholar, as well as the skill of the craftsman, as the Elizabethans saw it. I desire to see that scholarship widened and illuminated by literary scholarship, even as literary scholarship takes on a new life and understanding from musical scholarship. I can see the fruitful marriage of music with other subjects of study, with philosophy for instance, in a harmony of thought which Shakespeare saw and expressed. These are, indeed, considerations which are familiar to those who direct the Royal Academy of Music. It is for these reasons that I wish to see the Academy, and Music, playing a greater part in the University of London, its work and its professors and students in closer and more intimate contact with those—let us say—of University College, above all, of course with the Faculty of Arts. Music is, or should be, a Liberal Art, combining skill with scholarship. The University of London and the Royal Academy of Music were founded within a few years of each other, and within a few minutes' walk of each other. There is a moral to be drawn from this.

Secondly, I have said much about the Elizabethan art of form and pattern and skill, whether in music or in literature. There was much of this quality about Elizabethan life too. It ran to a social rhythm. We may see it most clearly in the organisation of tradesmen, craftsmen and artisans, in their ancient guilds, from apprenticeship to *freedom* (note the word), and on to mastership and honour. So it was with musicians and painters too. Many actors also were apprenticed and gained in time the freedom of *their* art. Something of this ran through the whole society of Shakespeare's day. But there was nothing in all this rhythm and pattern of Elizabethan life, literature and music, that ran into the dull sameness of standardisation with which we are so sadly familiar in the world of today. Our Age may some day come to be described contemptuously as the Woolworth Age. We are subjected to an awful weight of influences, whether in matters of taste, judgment or politics. And we hover between the dangers of ignorant and capricious anarchy and lamentable mass-thought and mass-production. The Elizabethans may perhaps teach us, in their music and in their literature, the exercise of free individualism within the bounds of discipline, form and taste. It is, indeed, the function of all true art to train us in such standards. True freedom is not a birthright ; it has to be earned and won and deserved, whether in a state, in a trade, or in an art.

*Abeunt studia in mores*, said Bacon. Studies pass into the character.

## The Academy Alphabet

by Harry Farjeon

(Continued)

### N for Night

"All right !

It's night !"

And the hosts, hosts, hosts  
Of the ghosts, ghosts, ghosts  
Of the music that's been slain,  
They rise up, and walk again,  
At night.

### O for Orchestra

There isn't a minute, there isn't a minute  
In all the buzzing year,  
When I wouldn't be by it, and of it, and in it  
To work and to play and to hear.

### P for Piano

Poor, poor Piano !  
Poor, patient Piano !  
Do you like arpeggios  
And people treading on your toes?  
Do you like continual blows  
From fingers bent and crooked ?  
Do you like an eight hour day  
Endured in struggle, strife and fray,  
With all your work described as play  
And not a chance to hook it ?  
Partners ? You and she ? Not much !  
Whip and slave are rather such !  
Can your tone resist her touch  
Angular and jagged ?  
Are you, as a special treat,  
Ever asked, in accents sweet,  
"Do you take your music neat  
Or do you like it ragged ?"



### Q for Quite So

"Professor mine, if I express  
My mental state  
By shoulder weight,  
Thus emulating Myra Hess,  
Tread I the path I ought to go?"  
(Professor yawns, and says: "Quite so!")

"Professor darling, is it true,  
Or biassed praise,  
What Mother says—  
That blondes look ravishing in blue?  
Professor dear, I'd like to know."  
(Professor smiles, and says: "Quite so!")

"Professor pet, I ought to be—  
Well, just to-day  
I cannot stay:  
I promised I'd be there by three.  
Professorkins, you'll let me go?"  
(Professor beams, and says: "Quite so!")

### R for Red Sash

This is the dress you'll remember . . .  
The plain white dress with the broad, red band,  
One of five hundred, indifferent grand;  
You'll love it the best of all your frocks  
For the time when life was a music-box.

### S for Singing Student

I knew a singing Student once,  
And this is what she said:  
"I'll always sing my little scales  
Before I go to bed,  
I'll always do my harmony  
Before my hunger's fed,  
And all day long and all night short,  
I'll practice nothing I'm not taught—  
Fa-la-la-la, fa-la-la-lay."

I knew another Student once,  
And this is what he swore:  
"I will not touch yon blasted scales  
From now till evermore,  
I will not look at harmony  
To make my brain-pan sore,  
And all day short and all night long  
I'll do the things I'm told are wrong—  
Fiddle-de-dee, fiddle-de-day!"

Come, listen, one; come listen, all:  
This tale needs no embossing.  
The girl's now Queen of Albert Hall;  
The other sweeps a crossing.

### T for Tenterden Street

Tenterden was yesteryear,  
York Gate is to-day;  
One's a bed of lavender,  
'Tother's fresh as may.  
Memories in lavender,  
Sanctify our way!

### U for Undertone

*Sotto voce, sotto voce,*  
Let us say it *sotto voce*!  
In the students' luncheon room  
Noisy manners meet their doom—  
Silently they staunch their greed,  
*Sotto, sotto voce!*

In the class-rooms, when professors  
Dare to face their cruel oppressors  
All their protest, word and deed,  
*Is sotto voce.*

And sometimes prowlers, ears a-thirst,  
May hear, unsanctioned by our creed,  
From practice-room a sudden burst  
Of syncopation at its worst,  
*Played sotto voce.*



## Orchestral Concert—March 31

at Queen's Hall

SYMPHONY No. 8 in B minor (Unfinished) ... ..	<i>Schubert</i>
"Ye twice ten-hundred deities" ... ..	<i>Purcell</i>
Roderick Jones	
CONCERTO for Viola and Orchestra ... ..	<i>William Walton</i>
Aubrey Appleton	
"Don Juan," Op. 20 ... ..	<i>Richard Strauss</i>
RECIT. "Where art thou, father?" ... ..	<i>Dvořák</i>
ARIA—"Mine did I once a lover call" ... ..	
Joyce Hutchinson	
VARIATIONS SYMPHONIQUES—Pianoforte and Orchestra ... ..	<i>Franck</i>
Mary T. Crawshaw	
"ACADEMIC FESTIVAL OVERTURE," Op. 80 ... ..	<i>Brahms</i>

Conductor: Sir Henry J. Wood, D.MUS., F.R.A.M.

## Chamber Concert—June 1

TRIO in E flat, Op. 40—Pianoforte, Violin & Horn ... ..	<i>Brahms</i>
Jeannette Pearson, Mary George, Dennis Brain	
"STÄNDCHEN", Op. 135—Contralto Solo, Women's Chorus & Pianoforte ... ..	<i>Schubert</i>
Vera Healy, Gladys White, Dorothy Langmaid, Freda Hart, Thelma Weeks, Nest Rosser Evans, Etta Harry, Mary Snell, Morvyne Fenwick-Owen	
Pianoforte: Basil Bensted	
Conductor: Mr. Frederic Jackson, A.R.A.M.	
SONATA in B minor—Pianoforte ... ..	<i>Liszt</i>
Ross Pratt	
SONATA No. 3 in E flat, Op. 69—Violin & Pianoforte ... ..	<i>Harry Farjeon</i>
Marjorie Lavers, Ivey Dickson	
"A Song of Wisdom" (from Four Bible Songs, Op. 113) ... ..	<i>Stanford</i>
W. Alfred Hepworth	
Organ: Geraint Jones	
QUINTET, Op. 115—Clarinet, Two Violins, Viola & Violoncello ... ..	<i>Brahms</i>
Alwyn Kell, Olive Zorian, Marjorie Lavers, Kenneth Essex, Edna Elphick	

## The Royal College of Organists

Reception at the R.A.M.

May 6

To celebrate the seventy-fifth anniversary of the foundation of the Royal College of Organists, a Reception of members and their friends was held at the R.A.M. by kind permission of the Committee of Management. The President, Mr. G. D. Cunningham, received members and guests, and afterwards a selection of music was performed by R.A.M. students, Marjorie Lavers, Joyce Hutchinson and Ross Pratt, who appeared by kind permission of the Principal. Included in the programme were Sir J. B. McEwen's *Little Sonata* for violin and pianoforte, and songs by Sir A. Bax, Michael Head and Roger Quilter. The President briefly reviewed the work of the College since its foundation in 1864 and presented the Diploma of F.R.C.O. (*honoris causa*) to Dr. T. Armstrong, Mr. J. Dykes Bower and Dr. Hubert Hunt.

Mr. Cunningham then thanked the Committee of Management of the R.A.M. and the performers, and Dr. Marchant, in reply, expressed the Academy's welcome to members of the R.C.O. and spoke of the friendship between that college and the Royal Schools of Music. He said an honour was conferred upon the R.A.M. by the fact that Mr. Cunningham, a past student, Fellow and Professor was President of the R.C.O.

The connection between the two institutions has always been very close since the days when Dr. Charles Steggall acted as examiner in the first examination held for the organ diploma in 1866. Among musicians connected with the R.A.M. who have held the Presidency of the R.C.O., have been Sir G. Macfarren, Sir J. Stainer, Sir A. Mackenzie, Sir G. Martin, Dr. C. Macpherson, Dr. H. W. Richards, Prof. Marchant and Mr. G. D. Cunningham. The list of Vice-Presidents of the R.C.O. also includes Sir A. Bax, Sir J. B. McEwen, Sir H. Wood, Prof. Marchant, Mr. B. J. Dale and Dr. Richards; and, in addition, Dr. D. Hopkins, Dr. H. S. Middleton and Dr. Thiman are members of the present Council and Dr. Shinn has occupied the position of Hon. Treasurer and Hon. Secretary for many years.

The co-operation which such close association has made possible during so many years has been of mutual benefit and of great assistance to the cause of musical education generally. Hospitality such as the older institution so happily showed on this occasion gives opportunities for strengthening the old links and forging new ones.



## Concert by String Orchestra—June 8

COURANTE } BURLESKA }	—arranged for String Orchestra by Greville Cooke ...					... <i>D. Scarlatti</i>	
DANSE SACRÉE } DANSE PROFANE }	—Harp and String Orchestra ... ..					<i>Debussy</i>	
Reginald Gibbs							
BRANDENBURG CONCERTO No. 2 in F ... ..	...	...	...	...	...	<i>Bach</i>	
Trumpet: Sidney Ellison							
Oboe: Leonard Brain							
Flute: Gareth Morris							
Violin: Marjorie Lavers							
Cembalo: William McDermott							
“Salve Regina” (Offertorium No. 3), Op. 153 ... ..							<i>Schubert</i>
Dorothy Langmaid							
“Peacock Pie”—Suite for Pianoforte and String Orchestra							<i>C. Armstrong Gibbs</i>
Pianoforte: Ivey Dickson							
THE HOLBERG SUITE, Op. 40 ... ..	...	...	...	...	...	<i>Grieg</i>	

Conductor: Mr. Herbert Withers, F.R.A.M.

## Orchestral Concert—June 13

SYMPHONIC POEM No. 6 "François Villon" ... ..	<i>William Wallace</i>
"Poème", Op. 25—Violin & Orchestra ... ..	<i>Chausson</i>
Nelly Ansermier	
CONCERTO in E flat—Pianoforte & Orchestra ... ..	<i>Liszt</i>
Mary Beeson	
PRELUDE—"Lohengrin" ... ..	<i>Wagner</i>
SCENA and ARIA: "Ah! Perfido" Op. 65 ... ..	<i>Beethoven</i>
Joan Taylor	
VARIATIONS sur un Thème Rococo, Op. 33—Violoncello & Orchestra ...	<i>Tchaikovsky</i>
Peter Halling	
OVERTURE—"Leonora" No. 3, Op. 72a ... ..	<i>Beethoven</i>

Conductor: Sir Henry J. Wood, D.MUS., F.R.A.M.

## Other Concerts

Among the numerous concerts given recently, the Orchestral Concert by members of the CONDUCTORS' CLASS under the guidance of Mr. Ernest Read on March 23rd gave evidence of talent in the direction of an interesting programme which included some Purcell, Brahms, Mozart, Elgar and a work by a student-composer, A. C. Van Wyk. John Schutzer-Weissman, Ronald van Tinteren, Ernest Bradford, Walter C. Wilkinson, Paul Huband, Maurice Roberts, Ronald Richards, Clarence Salter, Laci Boldeman and Donald Walsworth each conducted an item, Lionel Bowman was soloist in a movement of a Saint-Saens Piano Concerto and Glenys Bracken sang an *Aria* by Puccini.

At a STUDENTS' RECITAL given in the Duke's Hall on March 30th, Arnold Bax's *Legend* for Violin and Pianoforte, and groups of songs by Frederick Austin and Michael Head (whose songs were accompanied by String Quartet and Harp) were performed.

The Concert of STUDENTS' COMPOSITIONS on June 7th was rich in variety of chamber music. Besides movements from String Quartets by Josephine Rhodes and Walter P. Wilkinson, there were novelties such as a Wind Quintet by Denis Matthews and Four Dances for Violoncello Quartet by Margaret Piggott, music for Two Pianos by Geraldine Thomson and Manuel Frenkel and numerous other essays in tonal combination. The string ensemble music had the advantage of being performed by Frederick Grinke, David Martin, Eileen Grainger and Florence Hooton, who had rehearsed under the direction of Mr. Herbert Withers.

The greatly extended facilities for public and semi-public performance which are available to students nowadays are a factor in education the value of which they fully appreciate. INVITATION RECITALS such as those by pupils of Mr. Vivian Langrish (March 18), of Miss Constance Newell and Mr. Wilton Cole (March 24th), of Miss Marjorie Hayward (March 25th), of Mr. Rowsby Woof (May 20th), of Mr. Welton Hickin (May 27th) and those given by Glenys Bracken, Olive Zorian and Denis Matthews (May 25th), by William Waterhouse and Frank Thomas (June 10th), by Edna Elphick (June 16th) and by Joan Carter, Mary George and Dorothy Langmaid (June 17th) all afford to the performers invaluable opportunities for acquiring ease and assurance and to professors and hearers comparative standards of judgement and progress. The perennial FORTNIGHTLY CONCERTS continue also to furnish similar opportunities to larger numbers, and concerts by pupils of the JUNIOR SCHOOL such as that of March 29th, when upwards of twenty young people performed, bear witness to the great developments that have taken place in musical training in the earlier stages.



## The Governing Bodies

The Rt. Hon. The Viscount Coke has resigned from the Board of Directors.

The following have been elected members of the Committee of Management :—

Moir Carnegie, Esq.

Hilary S. Chadwick Healey, Esq.

E. S. Makower, Esq. (who resigns from the Directorate).

Mr. Alfred J. Waley, the Honorary Treasurer, completed 25 years service as a member of the Committee of Management on January 29.

Mr. C. Copeley Harding has been obliged, owing to ill-health, to resign his membership of the Committee of Management, on which body he has served for fifteen years.

## Recent R.A.M. Distinctions

### HONORARY FELLOWS (HON. F.R.A.M.)

Lieutenant-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.

C. Copeley Harding, Esq.

### FELLOWS (F.R.A.M.)

Paul Beard

Charles Stainer

Clifford Curzon

William Alwyn

Reginald Paul

Alan Bush

Wesley Roberts

Amelia Hudson Holding

Frank Hutchens (Sydney Conservatorium, N.S.W.)

### ASSOCIATES (A.R.A.M.)

Max Gilbert

David Martin

Guy Jonson

Mary G. Keel

Alan H. Graham (Stellenbosch University, S. Africa)

## The Professorial Staff

Mr. Herbert Withers was awarded the Cobbett Medal for services to Chamber Music at a Court Dinner of the Worshipful Company of Musicians on April 25. The Master, Sir Hugh Allen, made the presentation.

## Appointment

UNIVERSITY OF SOUTH AFRICA.—Mr. Eric Grant has been appointed Professor of Music and also Principal of the South African College of Music, Cape Town.

## The Henry Wood Jubilee 1938

The Committee of "The Henry Wood Jubilee Fund" announce that the Concert given at the Royal Albert Hall on the 5th October last, and the generous response of the public to their appeal, have yielded £8,778 15s. 2d. This sum has been applied to the endowment of a total of eight beds for orchestral musicians in the following London hospitals :—*Charing Cross, St. Bartholomew's, Westminster, St. Mary's, University College*, and one bed in *Wembley Hospital*.

Orchestral musicians desiring to enter a hospital should communicate with Mr. Leonard W. Pinches, Hon. Secretary of the British Musicians' Pension Society, 21, Albert Embankment, London, S.E. 11, this well-known benevolent Society having generously undertaken to act as the administrative centre for the future.

SIR HENRY WOOD conducted a Handel Festival Concert at Alexandra Palace on June 3rd at which the orchestra was formed of students of R.A.M. and R.C.M. The concert was in aid of the fund for lowering the pitch of the Willis organ from C 540 to C 522, and Sir Henry and the soloists gave their services toward that object. Mr. G. D. Cunningham was at the organ and played the *Concerto in D Minor*.

CIVIL LIST PENSIONS. Among the names of recipients of Civil List pensions given in a White Paper recently issued are Miss Muriel Barnby, for services rendered to music by her father, the late Sir Joseph Barnby, and Mrs. Marion West, for services rendered to music by her husband, the late Mr. John E. West, F.R.A.M., F.R.C.O.

THE BRITISH COUNCIL MUSIC PRIZE for 1939 has been won by Heimo Haitto, a fourteen-year-old violinist from Finland.



## In Memoriam

### Charles John Woodhouse Hon. R.A.M.

May 2

Mr. Woodhouse, who died at Beare Green, Surrey, at the age of 60, was well known as a principal member of leading orchestras, as Conductor of the Civil Service Orchestra and as leader at the Promenade Concerts.

Through his work as a festival adjudicator and an examiner for the Associated Board of the Royal Schools of Music he assisted in the growth of musical education, and his name was familiar in a wide circle through the admirable editions of classical movements which he arranged for stringed instruments and small orchestras. He had been professor of the violin at the R.A.M. since 1925.

We are indebted to Sir Henry J. Wood for the following personal notice:—

With the passing away of my old friend Charles Woodhouse, we have lost a very sincere friend of music.

When, many years ago, he entered the Queen's Hall Orchestra as a second Violin, he gradually but surely worked his way to be my Leader for the Promenade Concerts.

He was of great help to me during rehearsals, for he could direct the Orchestra with exactly my tempos and my renderings, having been so many years in close association; and this I found of the greatest help, for I could then go into the body of the Hall, and hear the things that one never does hear from the closer quarters of the rostrum.

He has arranged a mass of the Classical Orchestral works, for small Orchestra, and his arrangements of Suites, etc. for Strings, are undoubtedly of great value from an educational point of view.

I often felt that his work as a Violinist was overshadowed by his various and numerous interests, writing, arranging, etc. which took much of his time and mind—but his tone as a soloist always gave me pleasure for its refinement, his excellent intonation, and splendid musicianship.

HENRY J. WOOD.

### Nellie Marie Holland, A.R.C.M.

May 18

Miss Holland was appointed Professor of Aural Training at the R.A.M. in 1924, and her work as Chairman of the Music Teachers' Association and in the cause of musical education generally, had won for her the admiration and gratitude of a very large number of professional and student musicians.

Mr. Ernest Read has written this appreciation:

I so well remember meeting Nellie Holland many years ago at a Conference of the Music Teachers' Association, and what has always remained in my mind

ever since was the charm of her speaking voice and the clear and sympathetic way she dealt with various points that came up in the course of the debate. As the years passed I realized more and more that the charm of her voice was the result of a unique personality and character—one that was always trying to see her friends' or opponents' point of view. This did not mean that she was in any way a weak woman; on the contrary, she had very definite ideas about her art and that was the reason of her great success as a teacher. She gave all her pupils the utmost confidence in themselves and spared no pains in explaining everything in the simplest way so that the least gifted could understand.

As a musician, besides being a good pianist, she had a great knowledge of music and of musical literature. This, coupled with her great interest in musical education, made her lectures most inspiring. She always had an enthusiastic following at any course of lectures she undertook, for the simple reason they were always most thoroughly prepared, delightfully delivered and invariably just the right thing for the student who attended. I feel certain she will long be remembered for this work alone and that it will prove a most difficult task to find a worthy successor. Miss Holland was appointed to the R.A.M. soon after Sir John McEwen became Principal, and I feel happy to say it was a chance remark of mine that caused him to appoint her as an Aural Training Professor. Her classes were never very large but when every student needed special help she was the one person who could give that help, and these unspectacular students of the R.A.M. will remember her with gratitude and affection.

Nellie Holland was one of the most generous souls I have ever known. All who were fortunate enough to come under her influence were the better for it and will remember her not only for musicianship but also as a fine and noble character.

ERNEST READ

### Mabel Mildred Spracklen, L.R.A.M., A.R.C.M.

Miss Spracklen (of Newbury, Berks.) who died on May 29, was an ex-student of the Academy and a member of the R.A.M. Club.

### Frances Elaine Heath (née Sayer)

Lady Heath, who died on June 2 after a long illness bravely borne, was the wife of Sir Frank Heath, G.B.E., K.C.B. She entered the R.A.M. in 1896 and studied with Messrs. Arthur Oswald and Battison Haynes and with Miss Annie M. Child. She was a member of the R.A.M. Club.

In memory of the late MR. EDWIN J. HICKOX, B.MUS. (OXON.), F.R.C.O., A.R.C.M., HON. F.G.S.M., a bronze plaque has been placed in the Professors' Common Room at the Guildhall School of Music. A memorial window has also recently been dedicated by the Assistant Bishop of Guildford in St. Anne's Church, Bagshot, where Mr. Hickox was organist for over forty years. He was a professor of the pianoforte at the R.A.M. from 1909.



## R.A.M. New Music Society

May 18

After hearing much music from other sources performed at these concerts it was pleasurable to have an English programme on this occasion. The Reginald Paul Piano Quintet opened with Herbert Howells's *Quartet in A minor*, and those to whom the work of this composer is familiar were not disappointed of those qualities in which he excels. A typical wistfulness in his lyrical periods, an intensity of purpose without extravagance in method, and always structural integrity, make this work one of interest and worthy of the careful study which it had received. Georg von Harten brought to John Ireland's three lyric pieces *The Cherry Tree*, *Cypress* and *The Palm and May* a crystal clearness appropriate to this aspect of the composer and afterwards gave Mr. Demuth's *Night Music* its first performance. It was with regret that we were unable to hear Robert Bernard's *Sonata No. 2* played by Bessie Rawlins and Reginald Paul or Mr. Alwyn's *Rhapsody* for Piano Quartet which completed this interesting programme.

### Drama

Under the direction of Miss Ena Grossmith, students of the Dramatic Class presented in the Duke's Theatre on March 16 the Brontë play *Wild Decembers*, by Clemence Dane, and on the following evening *Secrets*, by Rudolf Besier and May Edginton.

Stage-management, under Miss Grossmith, was entrusted to Marie Slocombe, Joyce Robinson, Doreen Gale, Anne F. Deans and Ailsa Paterson, and over forty students took part in the performances. Incidental music was played by a Quintet under Geoffrey Brian Dunn.

### Gifts to R.A.M.

Mrs. N. Jennings Campbell (a former student) has given the sum of £250 to form the *Nesta Jennings Campbell Trust*, the income of which is to be added to the Principal's Fund for the assistance of students. Other gifts include:—A portrait of Joachim, from Miss A. E. Marter, O.B.E.; 12 bound volumes of the works of Couperin, from Lady Mayer, and a book on *Musical Instruments of Southern India* by C. R. Day, from Mr. W. H. Quarrell.

### Birth

MERRICK. On January 18 to Sybil (née Case) and Frank Merrick, a daughter—Phoebe Hope.

## Recent Awards

The Bach and Beethoven Scholarship (Any Instrument or Voice) has been awarded to Joan Taylor (Singing), Noel Cox and Audrey Catterall being highly commended and Hans G. Furth and Violet J. Hedges commended. The adjudicator was Mr. Nicholas Medtner.

The Sterndale Bennett Scholarship (any branch of Music) has been awarded to Kenneth Law (Violoncello: a native of London), William Bland being highly commended and Eric W. Sawyer commended. The adjudicators were Dr. Stanley Marchant and Mr. Benjamin Dale.

The Dove Scholarship (Violin) has been awarded to Margaret O. Evans (a native of Cardiff), Granville D. Jones being highly commended. The adjudicator was Mr. Albert Sammons.

The George Grossmith Scholarship (Film and Drama) has been awarded to David C. H. Baker (a native of Westcliff), Pauline M. Southcombe being very highly commended, Edith Powell highly commended and Delia G. Forecast, Valerie M. Bacon and Patricia McGuirk-Hughes commended. The adjudicators were Mr. Basil Black and Mr. John Sutro.

The Parepa-Rosa Scholarship (Singing) has been awarded to Mary W. Balders. The adjudicator was Mr. Reinhold von Warlich.

The Ada Lewis Scholarship (Pianoforte) has been awarded to Pamela Petchey (a native of London), Margaret L. Ley being highly commended and Ronald B. Smith commended. The adjudicator was Mr. Frank Mannheimer.

The Ada Lewis Scholarship (Violoncello) has been awarded to J. Yvonne Boenders (a native of Windlesham), Beryl E. Farliegh being commended. The adjudicator was Mr. John Moore.

The Broughton Packer Bath Scholarship (Violin) has been awarded to Felix Kok (a native of South Africa). The adjudicator was Miss Winifred Small.

The Broughton Packer Bath Scholarship (Violoncello) has been awarded to David B. Cherniavsky (a native of Vancouver). The adjudicator was Mr. John Moore.

The Sainton-Dolby Scholarship (Singing) has been awarded to Jean I. Pantlin (a native of London), Frances N. Statham being highly commended and Rosalind C. Valentine commended. The adjudicator was Mr. Reinhold von Warlich.

The Henry Smart Scholarship (Organ and Composition) has been awarded to Basil Bensted (a native of London). The adjudicators were Dr. Stanley Marchant and Mr. Benjamin Dale.



The John Stokes Scholarship (Singing) has been awarded to Roy David Price-Smith (a native of London). The adjudicator was Mr. Harold Williams.

The Elizabeth Stokes Scholarship (Pianoforte) has been awarded to Diana Marx (a native of London), Francis J. Davies being highly commended and Joyce I. Riddle commended. The adjudicator was Mr. Ernest Lush.

The Thalberg Scholarship (Pianoforte) has been awarded to Peter S. Cowderoy (a native of London), William Bland being highly commended. The adjudicator was Mr. Charles Lynch.

The Thomas Threlfall Scholarship (Organ) has been awarded to Michael Stockwin Howard. The adjudicators were Dr. Stanley Marchant and Mr. Benjamin Dale.

The Tuer Scholarship (Singing) has been awarded to Constance B. Shacklock (a native of Nottingham), Jean Furnival being highly commended. The adjudicator was Mr. Reinhold von Warlich.

The Fred. Walker Scholarship (Singing) has been awarded to Ernest J. Dennis (a native of Redruth), Richard J. Edwards being highly commended. The adjudicator was Mr. George Parker.

The Alfred J. Waley Prize (Violin) has been awarded to Doreen Cordell (a native of London), Marjorie Lavers and Mary Tierney being highly commended and Clelio Ritagliati and James Chapman commended. The adjudicator was Mr. Jean Pougnet.

The Sir Edward Cooper Prize (Ensemble Playing) has been awarded to Bohdan Hubicki (1st Violin), George Alexander (2nd Violin), Max Burwood (Viola) and Kenneth Law (Cello), Doreen Cordell, Jorgen Lauland, Kenneth Essex and Peter Halling being highly commended and Nelly Ansermier, Jean Gilbert, Rosemary Green and Joy Hall commended. The adjudicator was Mr. Samuel Kutcher.

The Matthew Phillimore Prize (Pianoforte) has been awarded to Frank Thomas (a native of London). The adjudicator was Mr. Edward Mitchell.

The Piatti Prize (Violoncello) has been awarded to Peter Halling (a native of Cambridge), Vera Lavers and Kenneth Law being highly commended and Sylvia Bor commended. The adjudicator was Miss Audrey Piggott.

The Cuthbert Nunn Prize (Composition) has been awarded to Denis Matthews (a native of Coventry). The adjudicator was Mr. Julius Harrison.

The Frederick Westlake Memorial Prize (Pianoforte) has been awarded to Denis Matthews (a native of Coventry). The adjudicator was Mr. John Hunt.

## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

### President

Dr. Stanley Marchant, C.V.O., F.S.A.

### Vice-Presidents

Bax, Sir Arnold, D.MUS.	Knott, Mr. Thomas B.
Clive, Lt.-General Sir G. Sidney, G.C.V.O., K.C.B., C.M.G., D.S.O.	Meux, Mr. Thomas
Dale, Mr. B. J.	Neilson-Terry, Madame Julia
Goodson, Madame Katharine	Noble, Sir Saxton W. A., Bart.
Hess, Miss Myra, D.B.E.,	Richards, Dr. H. W.
Holland, Mr. Theodore, O.B.E.	Wallace, Mr. William
Jeans, Sir James, O.M., M.A., D.SC., LL.D., F.R.S.	Webbe, Mr. Septimus
Keel, Mr. Frederick	Wood, Sir Henry J.
	Woof, Mr. Rowsby

### Committee

¶ Mr. Theodore Holland, O.B.E. (*Chairman*)

‡ Baker, Miss Anne V. (1937-1939)	Craxton, Mr. Harold (1939-1941)
‡* Dyke, Mr. Spencer "	Foggin, Mr. Myers "
§ Grossmith, Miss Ena "	Head, Mr. Michael "
* Rolfe, Miss Gladys "	Waller, Mr. Percy "
* Horne, Madame Elsie (1938-1940)	¶ Waley, Mr. Alfred J. ( <i>Hon. Treasurer</i> )
‡* Jeynes, Mr. Alban "	¶ Robjohns, Mr. Sydney ( <i>Asst. Hon. Treas.</i> )
§‡ Pirani, Mr. Max "	Nash, Mr. A. Brian ( <i>Hon. Secretary</i> )
‡ Symons, Mr. B. McCara "	‡ Regan, Mr. Leslie ( <i>Asst. Hon. Sec.</i> )

### Students' Branch Sub-Committee

Alexander Mr. George	Phillips, Miss Jacqueline
Dunn, Mr. G. Brian	Sanders-Clark, Mr. Robin
Ellison, Mr. Sidney	Weeks, Miss Thelma
Marchant, Mr. Hugh	Yelin, Mr. Tristram
Matthews Mr. Denis	Crawshaw, Miss Margaret } ( <i>Hon. Secs.</i>
Gordon-Wilson, Miss Euphrosyne	Frenkel, Mr. Manuel } <i>of</i>
	<i>Students' Sub-Committee</i>

### Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.  
Dr. Stanley Marchant, C.V.O. F.S.A. Dr. H. W. Richards

### Hon. Treasurer

Mr. Alfred J. Waley

### Asst. Hon. Treas.

Mr. Sydney Robjohns

### Hon. Secretary

Mr. A. Brian Nash

### Assistant Hon. Sec.

Mr. Leslie Regan

¶ Finance Sub-Committee  
\* Reception Sub-Committee

‡ Magazine Sub-Committee  
§ Students' Liaison Sub-Committee



## The R.A.M. Club and Musical Societies

### III. The Incorporated Society of Musicians

by Frank Eames (General Secretary)

I am much indebted to the Editor for providing me with an opportunity of writing a short article explanatory of the aims and objects of the Incorporated Society of Musicians, usually referred to as the "I.S.M." The opportunity is also particularly valuable, as many members of the Club are students at the R.A.M. who propose, in due course, to enter the profession of Music. What then is the I.S.M.? What are its main activities, and why should all professional musicians seek membership of it? Let me try and explain this to you.

The underlying idea of all professions, as distinct from industrial and commercial occupations, is responsibility to the public which they serve. Now, this responsibility, although individual, can in actual practice be far better discharged by a professional representative body than by the individual. This type of collective corporate responsibility is not a product of modern times. The Law Society and the British Medical Association were established many years ago, and the I.S.M. was established in 1882. But although the idea, or the ideal, of corporate responsibility through a Representative Body is not new, modern times and the rationalisation of industry, and even commerce, has made Societies like the I.S.M. of far more practical use to their members than was formerly the case. Government Departments and other statutory bodies consult professional opinion through our Society. It is easier for them to do that than to consult individuals, and the Society's opinion thus expressed has authority and responsibility behind it.

But perhaps you will say, "Well, I hope eventually to pass out into the profession; how and in what way can the Society be of use to me, and I of use to the Society?" Let me answer the first part of the question first.

The profession of Music has various branches of practice, many of which are of a specialist type, and each of these types of musical work has its own special problems; for instance, solo-performers, teachers in schools, organists and conductors. It is obvious therefore that if these special problems are to be dealt with effectively they must be dealt with by Committees of specialists. The organisation of the I.S.M. is such that there are what are termed "Specialist" Sections, such as Solo-Performers, Music Masters in Public and Secondary Schools, Music Mistresses in Schools and Training Colleges, Organists; and therefore members of the Society specialising in any particular branch of work are included as members in their own particular Section. These facilities are additional to the ordinary privileges and benefits available to all members.

In addition to these privileges available to members of the Specialist Sections, there are many others which are available to the whole general body of members, such as

- (a) Appointments Board for Music Masters and Music Mistresses in Schools;
  - (b) Appointments Board for Organists;
  - (c) Appointments Board for Accompanists for Dancing and Movement;
  - (d) Library Service at reduced rates;
  - (e) Special Insurance Policies with reduced premiums;
- and many others.

Another important privilege is that a member can consult the Executive Committee and receive advice on any difficult problem which may arise from time to time.

Now, perhaps, you will say "Yes, I can see the value of these privileges, but are they not of more importance to the professional musician who has established himself in the profession than to me, now but a student in training for the profession?" I think the reply to that is as follows:

During your course at the R.A.M. you have perhaps made many friendships which will continue over the years to come and gain in value as the years pass. That is one of the privileges you have as a student at the R.A.M., and it is a great privilege indeed. Do not undervalue it! But what do you know of professional life today—whom have you met? What contacts have you made with the general body of the profession? Is it not advisable that you should make such contacts and have some knowledge of the general organisation of Music in this country, and thus be the better able to assess opportunities when your time comes to enter the profession? Let us see how the I.S.M. helps in that way.

Students in training for the profession may apply to be admitted as Associate Members of the I.S.M., and the application in your case would have to be endorsed by the Principal of the R.A.M. There is no annual subscription, but there is an entrance fee of 5/-. You are eligible at 18 years of age until you attain the age of 21, when, if you have completed your training, you are eligible for full membership of the Society.

As an Associate Member you would receive notices of all meetings and conferences of the Society: you could attend the meetings and get to know a good many of our members, and thus gain a wider knowledge of the problems and opportunities of professional life than you would perhaps obtain at your R.A.M. Club meetings. And you may have all those privileges for three years for an initial payment of 5/-. It is important to add that Associate Members may also use the Society's Appointments Board.

And now let me say how you can be of use to the Society!

The Society's Council and Committees are composed of members who have achieved some authority due to their experience and achievements in the profession, but the profession, like all human institutions, "passes



on," and the profession of the future will be those who are in training for it today. It is obvious, therefore, that it is our duty to interest the professional student in our activities; to get him to see and to value the work of a professional representative body such as the I.S.M., for it is to him that we look for the future of our Society. The Council has done everything possible to make the way easy, for in addition to admitting a Student Member without subscription, Ordinary members between the ages of 21 and 25 pay only half the annual rate of subscription.

I hope this short explanation of the Society's work and its objectives will interest all professional students of the R.A.M. Club. Your Principal and most of your professors are members who are happy to give some of their time and experience to work on our Committees. Will you not therefore consider whether you should not now identify yourself as an Associate Member with our work and attend our meetings, and begin now to associate yourself with that larger professional life which will await you when you have completed the training which you are privileged to receive at such an historic national institution as the Royal Academy of Music?

## R.A.M Club—Social Meetings

March 20 and June 6

Many who had heard Mr. T. B. Lawrence's Fleet Street Choir during Review Week last November welcomed the opportunity of hearing again such fine singing and a programme so representative of the best of English choral music. The programme opened with two Latin Motets by Stanford for double choir and six parts respectively, and, in the same *genre*, two modern examples of Edmund Rubbra followed later. It is unusual to hear madrigals at the conclusion of a mixed choral programme, but the examples of Wheelkes and Farmer so placed and the folk-song arrangements by Holst, Whittaker and Vaughan Williams which interspersed the more austere items gave an effective variety which chronological order does not always achieve.

On June 6th the programme opened with Brahms's Trio for Pianoforte, Violin and Horn, Op. 40 played by Messrs. Harold Craxton, Spencer Dyke and Aubrey Brain. Mr. Michael Head sang a group of five of his own songs, the last of which, *The Singer* is an interesting example of unaccompanied song, and Delius's Sonata No. 2, in C for Violin and Pianoforte, played by Messrs. Dyke and Craxton followed. This programme of fine music gave the greatest pleasure to a large audience of members and guests, who were received by the Club President, Professor Stanley Marchant.

1889 — 1939

## Some Jubilee Reflections

by T. B. Knott

When asked by the Editor if I would draw on my memory for some details of the activities of the R.A.M. Club during its fifty years of existence, I felt that, in the absence of diaries, my memory might be incomplete or even in some respects astray. Thus I am not attempting to compile a true history but giving my impression of the various efforts of the Club to serve its *Alma Mater*.

Those readers who remember Tenterden Street will picture a small and not very dignified room approached up four stairs from the General Office. In this room the then Principal and myself (who was his Assistant at that time) were at work settling the order of a "Fortnightly" programme, when Mr. Myles Foster was ushered in. After warm greetings—for Dr. Mackenzie had great affection for his visitor—Mr. Foster broached the idea that Dr. Mackenzie should engender a Club of past students for the purpose of promoting friendly intercourse between them and to maintain their interest in the Academy itself. Dr. Mackenzie, who at that time was busy in the formation of the Associated Board, was heartily in sympathy with the suggestion but doubtful if he would be able to give the necessary time and thought to bring the idea to fruition. Mr. Foster happily suggested that the author of *Colomba* was surely the Columbus to sail into this uncharted sea. The witty answer was "Very well, but if I am to Father this offspring you must be its Foster-Parent." The immediate effect was a meeting on the 29th May, 1889 of the following ex-students and others connected with the Academy: J. Percy Baker, Josiah Booth, W. H. Brereton, H. A. J. Campbell, E. G. Croager, J. Spencer Curwen, F. G. Edwards, Eaton Faning, Myles Foster, Stephen Kemp, T. B. Knott, G. G. Treherne with Dr. Mackenzie in the Chair.

The following resolution was passed unanimously "That it is desirable to establish a Club, the object of which shall be the maintenance of friendly intercourse amongst past students of the Royal Academy of Music." Messrs. Baker, Faning, and Foster were appointed a sub-committee to draft rules, circularize possible members, etc. A Special General Meeting was held in the following July when it was announced that 126 persons had signified their willingness to become members of such a Club and of whom happily still with us are Messrs. Ernest Kiver, T. B. Knott, Herbert Lake, Stewart Macpherson, Tobias Matthay, Louis N. Parker, Septimus Webbe and Sir Henry J. Wood. Mr. Percy Baker undertook the office of Secretary which duty he carried on with sincere devotion and signal success for 37 years.

The Club at first was restricted to gentlemen and its amenities were strictly non-musical, entertainment being a very mild imitation of Savage Club nights. Sleight-of-Hand, Ventriloquism, Humorous Recitations, Whist, etc., formed the basis of "friendly intercourse." It is even recorded in 1902 that for the Social Meeting in January a "Ping-Pong" set should be pro-



vided. It surely would have been vastly entertaining to their fellow-members to see (perhaps) Manuel Garcia and Alberto Randegger continuing their rivalries at such a table. Small wonder was it therefore that the Club did not flourish as well as its founders had hoped. So much so, that after ten years had elapsed, a Special General Meeting was called to consider whether to continue its existence or not. Various measures had from time to time been taken to enlarge the membership and add to their pleasure and comradeship. A series of informal suppers at the Cafe d'Italie ran from 1893 to 1907. In 1891 a proposal from the R.A. (Burlington House) Students to share rooms with them was considered and declined, but there was a constant wish for a permanent home by many members, so in 1895 it was decided to engage two rooms at an hotel in Gt. Portland Street. This latter development was abandoned in 1906.

Now thanks to the generosity of the Committee of Management the Club has a permanent home within the walls of the Academy itself.

None of the measures hitherto undertaken had succeeded in attracting members to the Club in numbers at all commensurate with possibility and in my view chiefly for two reasons :—

- (1) The absence of any musical activity, and
- (2) The absence of Feminine and Student interests.

In 1900 a tentative endeavour to widen the usefulness of the Club was made by instituting a section to be known as Associates. This was for Ladies only, and met with moderate success.

In 1885 there had been formed by a number of Students a private society for the purpose of studying new works. This grew in usefulness and scope and in 1891 was reconstituted under the name of the R.A. Musical Union. The social objects of the Union were precisely the same as those of the Club. Being open to both Professors and Students with music as the main feature of attraction it was proving a serious competitor to the Club. I had long felt and advocated that steps should be taken to ensure that present students should in some way become affiliated to the Club. This was at the time strongly resisted by many but in 1909, by the casting vote of the Chairman, authority was given to try and bring about a fusion of the two bodies. Fusion was duly effected with the result that these two radical alterations from the original design of the Club has caused the membership to grow from 189 Members and 108 Associates in 1901 to 4 Honorary, 461 Town, 306 Country, 63 Overseas and 288 Student Members, a total of 1,122 in March of this year. The Overseas group of members instituted in 1924 is carrying the fame of the Academy and its Club to all parts of the globe.

The year 1900 is to be noted for four important new features (1) The first inclusion of Ladies ; (2) The fusion of the Ex-students and present student interests, (3) The institution of the R.A.M. Club Prize and (4) The first publication of the Club magazine. The Editorship of this latter was for 25 years undertaken by Mr. J. Percy Baker. He was succeeded by Mr. J. A. Forsyth. Mr. William Wallace was in charge from 1931 to 1936 since when Mr. Sydney H. Lovett has undertaken this onerous task. All will agree that it is now a most attractive and informative journal adding a valuable link in the chain which binds members in "friendly intercourse."

Since musical activity became a marked feature in the Club's amenities its members have had the gratification of enjoying performances by distinguished Artists. The list is too long to quote in full but some names occur to me such as Jelly D'Aranyi, Florence Easton (ex-student), A Fachiri, Elena Gerhardt, Beatrice Harrison, Myra Hess (ex-student), Isolde Menges, Johanne Stockmar, Agnes Zimmerman (ex-student), Casals, Cassado, Cortot, Ireland, Kentner, Kocian, Lamond, Medtner, Nikisch, Hambourg, Orloff, Petri, Rummel, Sapelnikoff, Samuel, Sauret, Szigetti, Telmanyi and Thibaud. In 1928 at the request of the Principal, Sir John B. McEwen, I undertook (owing to the illness of Mr. Keel) the duty of Secretary until Mr. Brian Nash returned from a Colonial Tour. In the June of that year, thanks to the kind offices of Miss Katharine Goodson, the Club was favoured by a visit of the Budapest Philharmonic Orchestra conducted by Dohnanyi. Nearly 800 members and friends came to welcome them and I am sure that the thrilling performance of "Leonora No. 3" and the "Rakoczy" March together with M. Dohnanyi's performance at the pianoforte of his own variations of a Nursery Song will be an abiding memory for those fortunate enough to hear.

Fifty years are not a long span in the life of an Institution but to a mortal they are considerable. Mine during that period, have largely and continuously been spent in connection with the R.A.M. and its Club which I have seen pass through tribulations to their present condition of prestige and power. So to our Jubilee I cry—Jubilate.

T. B. KNOTT.

#### *Past-Presidents of the Club.*

1889 } DR. A. C. MACKENZIE.	1914 EDWARD E. COOPER.
1890 } DR. A. C. MACKENZIE.	1915 SIR A. C. MACKENZIE.
1891 SIR ARTHUR SULLIVAN.	1916 LOUIS N. PARKER.
1892 WALTER MACFARREN.	1917 EDWARD W. NICHOLLS.
1893 HENRY C. BANNISTER.	1918 BEN DAVIES.
1894 DAN GODFREY.	1919 SIR A. C. MACKENZIE.
1895 MYLES FOSTER.	1920 STEWART MACPHERSON.
1896 FREDERICK WESTLAKE.	1921 DR. HENRY W. RICHARDS.
1897 HENRY R. EYERS.	1922 DR. HENRY W. RICHARDS.
1898 SIR A. C. MACKENZIE.	1923 DR. J. B. MCEWEN.
1899 WALTER MACFARREN.	1924 DR. CHARLES MACPHERSON.
1900 JOHN THOMAS.	1925 SIR A. C. MACKENZIE.
1901 EATON FANING.	1926 T. B. KNOTT.
1902 WILLIAM SHAKESPEARE.	1927 ALFRED J. WALEY.
1903 GEORGE E. BAMBRIDGE.	1928 SIR H. J. WOOD.
1904 EDWARD GERMAN.	1929 LADY COOPER.
1905 SIR A. C. MACKENZIE.	1930 WILLIAM WALLACE.
1906 MYLES FOSTER.	1931 LT.-GEN. SIR SIDNEY CLIVE.
1907 OSCAR BERINGER.	1932 FREDERICK KEEL.
1908 EDWARD E. COOPER.	1933 LORD GORELL.
1909 FREDERICK CORDER.	1934 DR. STANLEY MARCHANT.
1910 TOBIAS MATTHAY.	1935 BENJAMIN DALE.
1911 STEWART MACPHERSON.	1936 JULIA NEILSON.
1912 SIR A. C. MACKENZIE.	1937 THEODORE HOLLAND.
1913 DR. W. H. CUMMINGS.	1938 DR. STANLEY MARCHANT.



## The R.A.M. Club Room

The completion of the refurnishing has now made the room a very attractive place for members' leisure moments. Folk-weave curtains with wavy green stripes on a cream-colour ground; new carpets of what mere man might call *buff* shade, but which the more knowledgeable might describe as *beige* or *biscuit*; modern lighting—a boon to those who write or read; graceful and receptive chairs and a comfortable sofa for those who recline; all combine to tempt us to ease, apart from work-a-day things.

The room has served a very useful purpose this Term as a common-room for professors evicted from their old and rather unattractive room, which was required for the rehousing of portions of the Library for A.R.P. and other reasons.

The collection of books for use in the room grows apace, and among volumes presented recently are three magnificent folios of Shakespeare in full scarlet leather and many other volumes of plays and poems, all from Mme. Julia Neilson-Terry; a complete set of the works of Mr. Stewart Macpherson, kindly presented by the author, and gifts of numerous works on music and other subjects from Mr. Herbert Withers, Miss E. M. Evers, Mr. L. Gurney Parrott and Mrs. Corker. The shelving of the fine bookcase which was formerly the property of Dr. Charles Macpherson is being adapted to the convenient disposition of this rapidly growing and interesting library.

The Committee would like to express their warm thanks to donors.

## R.A.M. Club Students' Branch

### Lent and Midsummer Terms, 1939

During the last two terms the students of the R.C.M. and the R.A.M. have had a few opportunities of meeting each other. Two darts matches were won by the College; the Academy beat the College at table tennis.

The Football Team played against the Polytechnic, the R.C.M., the Staff, and the B.B.C. In some of the matches the opposing team ran up *cricket* scores against us.

Many people signed their names for tennis this term and a very few have played!

Over a hundred people came to each of the students' parties in the Lent Term and thoroughly enjoyed themselves.

Later this term fifteen of us are going over to the R.C.M. for a Spelling Bee. At the preliminary contest held here, Mr. Nash played the *gong con espressione*.

M.C., M.F.

## Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.

Address: Afton Cottage, Bemerton, Salisbury, Wilts.)

IRIS LOVERIDGE has been invited by the authorities of the Mayer-Moulton Fund to give a Pianoforte Recital at Wigmore Hall. She broadcast a recital on May 26 and has been engaged to appear at the Promenade Concert on August 16.

MISS JEAN MACKIE was soloist in Bach Concertos with the Jacques String Orchestra, conducted by Reginald Jacques, on February 28th at Battersea Town Hall, and on March 16th at Queen's Hall.

MISS MARY HARLOW-ROBINSON with Meirion Williams gave a recital of music for two pianofortes at Wigmore Hall on March 9th.

MR. THEODORE HOLLAND's *Cortège* for an orchestra of forty violoncellos received its first performance at Wigmore Hall on April 1st. Mr. Leslie Regan conducted. The work was specially written for and dedicated to Mr. Herbert Walenn who himself conducted other works for an ensemble of fifty violoncellos.

MR. TEASDALE BURKE conducted the British *premiere* of Johann Strauss's *Der Lustige Krieg*, given by the Alan Turner Opera Co. and the Ernest Read Symphony Orchestra at the New St. Pancras Theatre on Feb. 2nd and 3rd.

MISS OLIVE CLOKE gave a Brahms pianoforte recital at Wigmore Hall on March 15th.

HERBERT MURRILL's *Three Pieces for Violoncello and Orchestra*, MONTAGUE PHILLIPS's *Overture to Charles II*, and *A Shakespearean Scherzo*, ADAM CARSE's *Waltz-Variations*, and WILLIAM ALWYN's *Seven Irish Tunes* were played at "Patron's Fund" Concerts at R.C.M. during last term.

MISS NORA CLARKE, who is Organist and Director of the Choir at St. Michael and All Angels' Church, Queenstown, S. Africa, recently gave a recital there in which she appeared as organ soloist and vocalist. Among her vocal contributions were: *My heart ever faithful*, Bach, and *With Verdure Glad*, Haydn.

MR. ROY HENDERSON and MISS EDNA HOWARD gave a Vocal and Pianoforte Recital on February 13 which included arrangements of Scottish Folk Songs by Mr. Henderson.

MISS MURIEL SLINN broadcast a recital of songs from Midland Regional during March.

MR. ARNOLD RICHARDSON gave two recitals of modern French, German and Belgian organ music at St. Alban's, Holborn during March.

MISS SUSAN SLIVKO gave a Beethoven-Chopin recital at Wigmore Hall on March 25th in aid of the German Jewish Refugee Fund.

MISS DOROTHEA VINCENT gave a pianoforte recital at Wigmore Hall on March 28th.



MISS LOIS WALLS gave lecture-recitals on *Music in England* and *The Evolution of Stringed Instruments* during March at Auckland, N.Z., and also broadcast viola solos.

MR. ADAM CARSE's *A Romantic Legend* was played at the Bournemouth Festival in April, conducted by Sir Henry J. Wood, and has recently been broadcast by B.B.C. orchestras from London, Birmingham and Edinburgh.

MR. JOHN YEWE DYER co-operated with Miss Beatrice Carelle in a violin and viola recital at Wigmore Hall on April 21st.

MR. MYERS FOGGIN conducted Handel's *Messiah* at the People's Palace on April 7th. Among the soloists were Miss Thelma Weeks and Messrs. Alec John and Arnold Matters.

MISS ROSE SYMONDSON played Grieg's Pianoforte Concerto and a solo group at Hile's School, Exeter on April 3rd.

MISS DOROTHY GRINSTEAD gave a pianoforte recital at Croydon on May 2nd. The programme included *Variations from Sonata in D minor*, B. J. Dale, and *Spindrift*, Dorothy Howell. She also broadcast in the National programme on May 1st.

MISS MARY STUART HARDING gave a violoncello recital at Morley College on May 12th. IRIS LOVERIDGE assisted at the piano.

Pupils of MR. DENNIS DANCE gave a two-pianoforte recital at Cowdray Hall on May 13th. The programme included Vivian Langrish's arrangement of Bach's *Toccatina in F.* and *Variations on an Original Theme* by Percival Driver.

MISS IVEY DICKSON gave an invitation pianoforte recital in the Lecture Hall on June 3rd.

MR. HERBERT MURRILL gave a concert of his works at 8, Greville Place, N.W. on May 31st. assisted by Margaret Good, Vera Canning, Parry Jones, R. Temple Savage, the Leighton String Quartet and a chamber orchestra.

MR. R. H. CLIFFORD SMITH has graduated Doctor of Music in the University of London.

MR. W. H. REED has recently received the Lambeth degree of D.Mus. from the Archbishop of Canterbury.

MR. GEORGE HANKIN, a former Goss Scholar at the R.A.M., has graduated B.Mus. (*Dunelm*).

MISS DOROTHY MANLEY was soloist in Mr. Harry Farjeon's *Fantasy Concerto* which was broadcast from Bournemouth in the National programme on May 25th.

MISS ROMA FERGUSON conducted the *Arthurian Singers*, the *Tre Santi Ladies' Ch. ir*, and the *St. George's Girls' Choir* who combined in a concert at the American Women's Club on June 7th.

MISS KATHLEEN COOPER played a *Toccatina* and a *Canzona* by Herbert Murrill and a MS. *Tarantella in A minor* by Harry Farjeon at Wigmore Hall on June 7th.

MR. FREDERICK L. NEWNHAM was soloist in Brahms's *Requiem* with the London Select Choir on April 3rd and May 21st. He also sang in the B.B.C. Empire programme on May 23rd and in the National, *Lieder* programme, June 12th.

MR. JOHN BOOTH's *Florian Lady Singers* took a first and second prize at the Brighton Musical Festival on May 17th. At a party given to celebrate their success and their eleventh birthday, Miss Astra Desmond was the guest of honour. Mr. Booth judged vocal and choral classes at Buxton, Lytham and St. Anne's Festivals during May and June.

MISS KATE BUTCHER's pupils gained six first and six second awards at the Kent Musical Festival held at Canterbury on May 20th.

SIR HENRY J. WOOD (in the absence of Mr. Ernest Read through illness) conducted the London Junior Orchestra, No. 1 in the concert which it contributed to the London Musical Festival at Queen's Hall on May 20th. The programme included Sir A. Bax's *Overture to a Picaresque Comedy* and Schumann's *Pianoforte Concerto* played by Miss Myra Hess.

MISS CAROL HART and MISS MARJORIE WALPOLE gave a Recital of Sonatas for Violin and Piano at Clifton Arts Club on May 10.

## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## New Publications

"Musical Wind Instruments" (Macmillan)	Adam Carse
"Some Piano Fallacies of To-day" (O.U.P.)	Tobias Matthay
"Building a Music-teaching Connection" (O.U.P.)	L. D. Gibbin
"Lady Moon" Unison Song	} (Arnold) Douglas Hopkins
"Hail Gladdening Light" S.S.A.	
"Joseph fell a'dreaming" Unison Song (Arnold)	Harry Farjeon
Four Unison Songs (R. L. Stevenson) (Arnold)	Harold Rhodes
"Little Green Orchard" Unison Song (Arnold)	Frederick Keel
"The Knight's Song"	} Unison Songs (Arnold) Eric Thiman
"A Song of Praise"	
"Yachting" Piano Solo, easy	} (Bosworth) Barbara Kirkby-Mason
First Duet Album Piano, very easy	



- "Town and Country Tunes" Orchestra  
Score and parts (Augener) *Adam Carse*
- "The Cloud House" (*Sir A. Mott*) Children's Song (Cramer)  
*Lilian Smith*
- "Messmates" (*Sir H. Newbolt*) Baritone Song (Novello) *Lilias Weir*
- Sonnet (*Keats*) "To one who has been long in city pent" (O.U.P.)  
*Alan Richardson*
- "The Arrant Artist" (Heath Cranton) *H. Jervis-Read*
- "Weald of Kent" Fantasy for Orchestra  
(Screen Music Publishers)
- "Lullaby" (*F. Keel*) arranged for Orchestra  
(Stainer and Bell)
- "Water Lily Pool" Flute and Piano, Also Flute and  
Strings (Universal Music Agencies)
- Toccata for Piano, Op. 34 (Lengnick)
- "Beau Brummell" Op. 30 (Stainer and Bell)  
arranged for strings by the composer
- S. Spain-Dunk*
- Ivor R. Foster*

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to Afton Cottage, Bemerton, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.